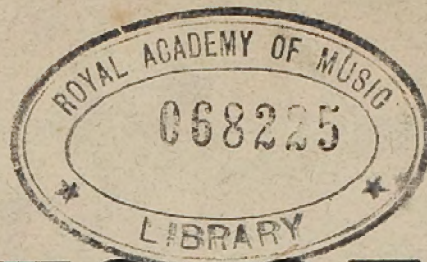


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# ON THE CLIFFS OF CORNWALL

PRELUDE TO ACT II. OF

## "THE WRECKERS"

(OPERA IN THREE ACTS)

COMPOSED BY

E. M. SMYTH.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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SMYTH



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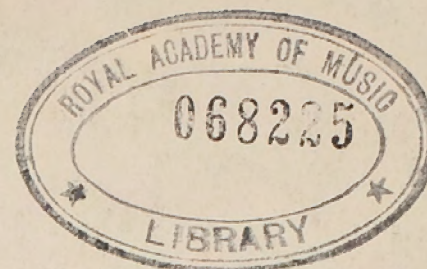
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TO  
PRINCESS EDMOND DE POLIGNAC.



# ON THE CLIFFS OF CORNWALL

PRELUDE TO ACT II. OF

## "THE WRECKERS"

(OPERA IN THREE ACTS)

COMPOSED BY

E. M. SMYTH.

FULL SCORE.

PRICE SEVEN SHILLINGS AND SIXPENCE NET.



LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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# ON THE CLIFFS OF CORNWALL

Prelude to Act II of "THE WRECKERS."

Adagio non troppo. ♩ = 63.

E. M. SMYTH.

Piccolo.  
I.  
Flauti.  
II.  
Oboi I. II.  
Corno Inglese.  
Clarinetti I. II. in A.  
Clarinetto Basso in A.  
Fagotti I. II.  
Contra Fagotto.  
I. II.  
Corni in F.  
III. IV.  
Trombe I. II. in C.  
I. II.  
Tromboni  
III.  
Tuba.  
3 Timpani  
Gran Cassa e Piatti.  
Tamburo Piccolo  
e Tamburo Tenore.  
Triangolo, Tamtam  
Campanelli (o  
Glockenspiel.)

The first section of the musical score is for the woodwinds and percussion. It begins with a Piccolo part in the treble clef, marked *pp*. Below it are staves for Flutes I and II, Oboes I and II, English Horn, Clarinets I and II in A, Bass Clarinet in A, Bassoons I and II, Contrabassoon, Horns I and II in F, Clarinets III and IV, Trumpets I and II in C, Trombones I and II, Tuba, and 3 Timpani. The percussion section includes Gran Cassa e Piatti, Tamburo Piccolo e Tamburo Tenore, Triangolo, Tamtam, and Campanelli (or Glockenspiel). The Arpa (Harp) part is also shown. The tempo is Adagio non troppo, ♩ = 63.

Adagio non troppo. ♩ = 63.  
con sord.

Violini I.  
Violini II.  
Viola.  
Violoncelli.  
Contra Bassi.

The second section of the musical score is for the strings. It begins with Violini I and II, Viola, Violoncelli, and Contra Bassi. The tempo is Adagio non troppo, ♩ = 63, and the instruction is *con sord.* (con sordina). The strings play a melodic line with some harmonic support. The section ends with a *pizz.* (pizzicato) instruction.

Allegro non troppo. ♩ = 63.

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Printed by F.M. Geidel, Leipzig



Fl. *dim.*

Ob.

C. In G. *mp* *dim.*

Cl. B. *p* *dim.*

Fag.

C. Fag.

Con. *sf* *dim.*

Tr. *sf* *dim.*

Trb.

Tb.

Timp. *p* *pp* bag. d'éponge

Piatti.

Tamb. Ten. *p* *dim.* *pp* *pp*

Trgl.

Arpa. *f* *mf* *dim.* *f*

Vio. I. *f* *dim.*

Vio. II. *f* *dim.*

Viola. *f* *dim.*

Vol. *f* *col legno ricochet* *mf* *pizz.*

C.B. *mf* *col legno ricochet* *pizz.*



*rit. molto*

*Adagio.* ♩ = 52 **1**

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Con.

Tr.

Trb.

Tb.

Timp.

Piatti.  
G. C.

Tamb.  
Ten.

Arpa.

Vio. I.

Vio. II.

Viola.

Vol.

C. B.

*pp*

*sfz*

*p*

*naturale*

*bag. d'éponge*

*ppp*

*pesante espress.*

*ten.*

*sul G*

*cresc.*

*espress.*

*pp*

*mf*

*rit. molto*

*Adagio.* ♩ = 52 **1**

*col legno  
div.*

*naturale*

*arco*

*pizz.*

*mf*



Adagio.

Andante con moto. 2

rit.

This page of a musical score is divided into two systems. The top system includes staves for Flute (Fl.), Oboe (Ob.), English Horn (O. Ingl.), Clarinet (Cl.), Bassoon (Cl. B.), Contrabassoon (C. Fag.), Cor (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.), Timpani (Timp.), Cymbals and Gong (Piatti G. C.), Triangle (Trgl.), and Arpa (Arpa). The bottom system includes staves for Violin I (Vio. I.), Violin II (Vio. II.), Viola (Violo.), Violoncello (Vcl.), and Double Bass (C. B.).

The score is marked with various tempo and dynamic changes. The top system begins with a tempo change to "poco rit." followed by "Adagio." and "Andante con moto." The bottom system begins with "Allegretto scherzando. ♩ = 92" followed by "poco rit." and "Adagio." The tempo changes back to "Andante con moto." and "rit." at the end of the page. Dynamic markings include *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *sfz* (sforzando), *ppp* (pianississimo), and *dim.* (diminuendo). Other markings include *leggiero* (light), *mf espress.* (mezzo-forte with expression), *div. pizz.* (divisi pizzicato), and *pizz.* (pizzicato).

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.



Adagio un poco mosso.

Fl. *pp*

Ob. *pp*

C. Ingl. *p*

Cl. *pp*

Cl. B. *pp*

Fag. *pp*

C. Fag. *pp*

Cor. *p* *pp*

Tr. *p*

Trb. *mf*

Tb. *mf*

Timp. *pp* Bb in Bb(H)

Piatti. G. C. *pp*

Arpa. *pp* 12 11 8

Vio. I. *senza sord.*

Vio. II. *senza sord.*

Viole. *senza sord.*

Vol. *senza sord.* col legno ricochet

C. B. *pizz.*

Adagio un poco mosso.



Poco a poco cresc. e stringendo.

This page contains a musical score for a symphony, page 6. The tempo and dynamics are marked "Poco a poco cresc. e stringendo." at the top and bottom. The score is written for a full orchestra, including woodwinds, strings, and harp. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet in G (Cl. G.), Clarinet in B-flat (Cl. B.), Bassoon (Fa g.), and Contrabassoon (C. Fa g.). The string section includes Cor Anglais (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.), Timpani (Timp.), and Arpa (Harp). The string section also includes Violin I (Vio. I.), Violin II (Vio. II.), Viola (Viola), Violoncello (Vcl.), and Contrabass (C.B.). The harp part is marked with "mf" and "f". The woodwind parts include various musical notations such as slurs, ties, and dynamic markings. The string parts include various musical notations such as slurs, ties, and dynamic markings. The harp part includes various musical notations such as slurs, ties, and dynamic markings. The score is written in 3/4 time. The page number "6" is in the top left corner. The tempo and dynamics "Poco a poco cresc. e stringendo." are at the top and bottom. The woodwind section is at the top, followed by the string section, and the harp part is at the bottom. The score is written for a full orchestra.

Fl.

Ob.

C. Ingl.

Cl. G.

Cl. B.

Fa g.

C. Fa g.

Cor.

Tr.

Trb.

Tb.

Timp.

Arpa.

Vio. I.

Vio. II.

Viola.

Vcl.

C.B.

Poco a poco cresc. e stringendo.

col legno ricochet

Poco a poco cresc. e stringendo.



This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in 3/4 time and includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The instruments listed on the left include Fl. (Flute), Ob. (Oboe), C. Ingl. (Cor Anglais), Cl. (Clarinet), Cl. B. (Bass Clarinet), Fag. (Bassoon), C. Fag. (Contrabassoon), Cor. (Corn), Tr. (Trumpet), Trb. (Trombone), Tb. (Tuba), Timp. (Timpani), Tamb. Picc. (Percussion), Trgl. (Triangle), Arpa (Harp), Vio. I. (Violin I), Vio. II. (Violin II), Virole (Viola), Vol. (Violoncello), and C. B. (Contrabass). The score includes various musical notations such as notes, rests, and articulation marks like *staccato* and *marcato*. The page is numbered 3 in the top left corner.



This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The instruments listed on the left include Flutes (Fl.), Oboes (Ob.), Clarinet in G (C. In G), Clarinet in Bb (Cl. Bb), Bassoon (Fag.), Double Bassoon (C. Fag.), Horns (Cor.), Trumpets (Tr.), Trombones (Trb.), Tubas (Tb.), Timpani (Timp.), Percussion (Tamb. Ploc.), Triangle (Trgl.), Arpa (Arpa), Violins I and II (Vio. I, Vio. II), Viola (Viole.), Violoncello (Viol.), and Double Bass (C. B.).

The score is written in a single system with multiple staves. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked "Allegro". The score includes dynamic markings such as "sempre cresc." (sempre crescendo) and "sempre cresc." (sempre crescendo). The score also includes various musical notations, including notes, rests, and articulation marks.

The page shows a section of the score where the instruments are playing a melodic line. The Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, and Tubas are playing a melodic line. The Timpani, Percussion, and Triangle are playing a rhythmic pattern. The Arpa is playing a harmonic accompaniment. The Violins, Viola, Violoncello, and Double Bass are playing a melodic line.

The page is numbered 12 in the bottom right corner.



4

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

Piatti.  
G.C.

Tamb.  
Picc.

Trgl.

Arpa.

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

poco a poco dim. e slentando

4

poco a poco dim. e slentando

poco a poco dim. e slentando



This image shows a page from a musical score, likely for a symphony. The score is written in a traditional musical notation with staves, notes, and dynamic markings like "dim." (diminuendo). The instruments listed on the left include:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Cl. B. (Bass Clarinet)
- Fag. (Bassoon)
- Cor. (Horn)
- Tr. (Trumpet)
- Trb. (Trombone)
- Tb. (Tuba)
- Timp. (Timpani)
- Tamb. Pico. (Tambourine and Piccolo)
- Arpa (Harp)
- Vio. I. (Violin I)
- Vio. II. (Violin II)
- Viola. (Viola)
- Vcl. (Violoncello)
- C. B. (Contrabass)

The score is divided into two systems, each with a double bar line. The first system shows the beginning of a musical phrase, and the second system shows the continuation of the phrase, with dynamic markings like "dim." indicating a decrease in volume. The Arpa (Harp) part is particularly prominent, with multiple staves and complex notation. The string parts (Violins, Viola, Violoncello, Contrabass) are also clearly visible, with various notes and rests. The woodwind and brass parts are also present, with some instruments having multiple staves. The overall layout is typical of a professional musical score, with clear notation and a well-organized structure.



5 poco rit.

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

G. C.

Tamb. Picc.

Arpa.

Vio. I.

Vio. II.

Viola.

Vcl.

C. B.

*mf*

*dim.*

*mp dim.*

*mp dim.*

*mf*

*dim.*

*mp*

*pp*

*f2*

*mf*

*dim.*

5 poco rit.  
pizz.

*mf*

*dim.*

*pizz.*

*mf*

*dim.*

*pizz.*

*mf*

*dim.*

*pizz.*

*mf*

*dim.*

poco rit.



Andantino.

[illegible]

Andantino.

[illegible]



Fl.

Ob.

C. Ing.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Arpa.

SOLO.

Vio. I.

Vio. II.

Viola.

Viol.

C. B.

*p*

*mf*

*espress. molto*

*cresc.*

*pp*

*pizz.*

*f*



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fag.), Horns (Cor.), Trumpets (Tr.), Trombones (Trb.), Timpani (Timp.), Arpa (Arpa), Violins (Vio. I, Vio. II), Viola (Viole.), Violoncello (Vcl.), and Contrabass (C.B.). The score is divided into sections marked "rit." (ritardando) and "Adagio". A large number "6" is prominently displayed, indicating a specific measure or section. The notation includes notes, rests, and dynamic markings such as "dim.", "p", "mf", "f", and "pp". The score is written in a standard musical notation with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered "6" in the top right corner.







[illegible]



This page of a musical score is for a symphony, featuring various instruments including Flutes (Fl.), Oboes (Ob.), Clarinets (C. Ing.), Bassoons (Cl. B.), Horns (Hr.), Trumpets (Tr.), Trombones (Tb.), Timpani (Timp.), Arpa, Violins (Vio. I, Vio. II), Viola (Viole.), Violoncello (Vcl.), and Contrabass (C. B.). The score includes musical notation, dynamics, and performance instructions.

The score is written in 2/4 time. The key signature is one sharp (F#). The tempo is marked "Allegro". The score includes various dynamics such as *dim.* (diminuendo), *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions include *pespr. poco a poco cresc.* (pizzicato, poco a poco crescendo), *marc.* (marcato), *tr.* (trill), *arco* (arco), and *pizz.* (pizzicato).

The score is divided into measures, with some measures containing multiple staves for different instruments. The score includes various musical notations such as notes, rests, and accidentals. The score is written in a standard musical notation style.



8 stringendo      agitato      rit. molto      sostenuto molto

Fl. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Ob. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

C. Ing. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Cl. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Cl. B. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Fag. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

C. Fag. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Cor. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Tr. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Trb. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Tb. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Timp. *p* *cresc.* *ff* *fff*

Piatti G. C. *p* *cresc.* *ff* *fff*

Tamb. Ten. *p* *cresc.* *ff* *fff*

Trgl. *p* *cresc.* *ff* *fff*

Arpa. *p* *cresc.* *ff* *fff*

8 stringendo      agitato      rit. molto      sostenuto molto

Vio. I. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Vio. II. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Viole. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

Vcl. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

C. B. *mf con passione cresc.* *f* *cresc.* *ff* *fff*

stringendo      agitato      rit. molto      sostenuto molto



Tempo I. (con moto)

Fl. *dim.* *p*

Ob. *dim.* *p*

C. Ingl. *dim.* *p*

Cl. *dim.* *p*

Cl. B. *dim.* *p*

Fag. *dim.* *p* *mf* *cresc.* *fcresc.*

C. Fag. *dim.* *p*

Cor. *dim.* *p*

Tr. *dim.* *p* *mp espress.* *pp* *cresc.* *mf cresc.* *f*

Trb. *dim.* *p* *pp* *cresc.* *mf cresc.* *mf cresc.*

Tb. *dim.* *p* *mf cresc.*

Timp. *dim.* *p* C# in D, Bb in A.

Tamb. *dim.* *p*

Ten. *dim.* *p*

Trgl. *dim.* *p*

Arpa. *mf* *cresc.* *fcresc.*

Tempo I. (con moto)

Vio. I. *dim.* *p* *mf* *cresc.* *fcresc.*

Vio. II. *dim.* *p* *mf* *cresc.* *fcresc.*

Viole. *dim.* *p* *mf* *cresc.* *fcresc.*

Vcl. *dim.* *p* *mf* *pizz.* *arco* *cresc.* *pizz.* *fcresc.*

C. B. *div. dim.* *p* *pizz.* *mf* *cresc.* *pizz.* *fcresc.*

*dim.* *mf* *p cresc.* *fcresc.*

Tempo I. (con moto)



9 rit. molto a tempo

Fl. *f cresc.*

Ob. *f cresc.*

C. Ing. *f cresc.*

Cl. *f cresc.*

Cl. B. *f cresc.*

Fag. *f cresc.*

C. Fag. *f cresc.*

Cor. *f cresc.*

Tr. *mf*

Trb. *mf*

Tb. *mf*

Timp. *mf*

Piatti. *ff*

Trgl. *f*

Arpa. *f*

Viol. I. *f cresc.*

Viol. II. *f cresc.*

Viola. *f cresc.*

Vcl. *f cresc.*

C.B. *f cresc.*

rit. molto a tempo



Fl. *mf cantabile* *cresc.*

Ob. *mf cresc.* *cresc.*

Cl. Ing. *mf* *cresc.*

Cl. *mf cantabile* *cresc.*

Cl. B. *mf* *cresc.* *marc.*

Fag. *mf* *cresc.* *marc.*

C. Fag. *mf* *cresc.* *marc.*

Cor. *mf* *cresc.* *marc.*

Tr. *mf* *cresc.* *marc.*

Trb. *mf* *cresc.* *marc.*

Tb. *mf* *cresc.* *marc.*

Tim. *mf* *cresc.* *marc.*

G. C. *mf* *cresc.* *marc.*

Trgl. *mf* *cresc.* *marc.*

Arpa. *mf* *cresc.* *marc.*

Vio. I. *div.* *mf cantabile* *cresc.*

Vio. II. *div.* *mf cantabile* *cresc.*

Viola. *mf cantabile* *cresc.*

Vcl. *dim.* *mf* *cresc.* *marc.*

C. B. *dim.* *mf* *cresc.* *marc.*

poco rit.



Poco più animato.

Poco più animato.



Fl. *dim.* *p*

Ob. *dim.* SOLO. *mf espress.*

C. Ingl. *dim.* *p*

Cl. *a 2* *6* *6* *6* *dim.* *p*

Cl. B. *dim.* *p*

Fag. *dim.* *mf*

O. Fag. *dim.*

Cor. *dim.* *p*

Tr. *dim.* *mf* *p*

Trb. *dim.* *p*

Tb. *dim.*

Timp. *dim.* *pp* Eb in Eb

Piatti. *dim.* *pp*

Tamb. *dim.* *pp*

Ten. *dim.*

Arpa. *f*

Vio. I. *dim.* *p espress.*

Vio. II. *dim.* *p*

Viola. *dim.* *p*

Vcl. *dim.* *p*

C. B. *dim.* *pizz.* *p*



This page of a musical score, page 24, features rehearsal mark 11. The score is for a large orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ingt.), Clarinet in A (Cl.), Clarinet in Bb (Cl. B.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horn (Cor.), Trumpet (Tr.), Trombone (Trb.), Tuba (Tb.), Arpa (Arpa), Violin I (Vio. I.), Violin II (Vio. II.), Viola (Viola), Violoncello (Vcl.), and Contrabass (C. B.). The music is in 3/4 time and begins with a key signature of one sharp (F#). The score is divided into three measures. The first measure contains various musical notations including notes, rests, and dynamic markings such as *mf espress.* and *p*. The second measure is marked with a large '11' and includes the instruction *poco rit.* and dynamic markings *pp* and *dim.*. The third measure continues the musical notation and includes the instruction *poco rit.* and dynamic markings *p* and *dim.*. The Arpa part features a complex, arpeggiated texture throughout the measures. The string parts (Vio. I., Vio. II., Viola, Vcl., C. B.) show a transition from a more active role in the first measure to a more sustained, harmonic role in the subsequent measures, with some parts marked *pizz.* (pizzicato).



Andante. 12 poco rit.

Fl.

Ob.

C. Ingl.

Cl.

Cl. B.

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp.

Trgl.

Arpa.

Andante. 12 poco rit.

Vio. I.

Vio. II.

Viole.

Vcl.

C. B.

Andante. poco rit.



Allegretto scherzando. poco rit. Adagio. rit. molto a tempo

Fl. *p dolce*

Ob. *p dolce*

C. Ingl.

Cl. *p* *pp* *I.*

Cl. B. *p*

Fag.

C. Fag.

Cor.

Tr.

Trb.

Tb.

Timp. *sf* *pp*

Piatti G.C.

Tamb. Pico. *con sordino* *pp*

Tamt. *Tamtam* *ppp*

Arpa. *p*

Vio. I. *sf* *con sordino* *pp* *pizz.*

Vio. II. *sf* *con sordino* *pp* *pizz.*

Viola. *sf* *con sordino* *pp* *pizz.*

Vcl. *mf* *con sordino* *pp* *pizz.*

C.B. I. *pizz.* *p* *pp*

C.B. II. *pizz.* *p* *pp*

C.B. III. *pizz.* *arco* *pp*

C.B. IV. *pizz.* *arco* *pp*

Allegretto scherzando. poco rit. Adagio. rit. molto a tempo



poco rit. 13

The musical score is for page 27, marked 'poco rit. 13'. It features a variety of instruments and their parts:

- Fl.** (Flute): Rests throughout the page.
- Ob.** (Oboe): Rests throughout the page.
- C. In G** (Clarinet in G): Rests throughout the page.
- Cl. B.** (Clarinet in B): Rests throughout the page.
- Fag.** (Bassoon): Rests throughout the page.
- C. Fag.** (Contrabassoon): Rests throughout the page.
- Cor.** (Horn): Rests throughout the page.
- Tr.** (Trumpet): Rests throughout the page.
- Trb.** (Trombone): Rests throughout the page.
- Tb.** (Tuba): Rests throughout the page.
- Timp.** (Timpani): Active with various rhythms and dynamics, including 'cresc.', 'p', 'pp', 'ppp', and 'f'.
- G.C.** (Gong): Rests throughout the page.
- Tamb. Picc.** (Triangle): Active with various rhythms and dynamics, including 'p', 'pp', 'ppp', and 'f'.
- Trgl. Tamt.** (Tam-tam): Active with various rhythms and dynamics, including 'p', 'pp', 'ppp', and 'f'.
- Camp. o Glsp.** (Campanelli or Glockenspiel): Active with various rhythms and dynamics, including 'p', 'pp', 'ppp', and 'f'.
- Arpa.** (Arpa): Active with various rhythms and dynamics, including 'cresc.', 'p', 'pp', 'ppp', and 'f'.
- Vio. I.** (Violin I): Active with various rhythms and dynamics, including 'pizz.', 'pp', 'p molto dolce', and 'div. in 3'.
- Vio. II.** (Violin II): Active with various rhythms and dynamics, including 'pizz.', 'pp', 'p molto dolce', and 'div. in 2'.
- Viola.** (Viola): Active with various rhythms and dynamics, including 'cresc.', 'dim.', 'pp', 'p molto dolce', and 'div. in 2'.
- Vcl.** (Violoncello): Active with various rhythms and dynamics, including 'cresc.', 'dim.', 'pp', 'p molto dolce', and 'div. in 2'.
- C.B.** (Double Bass): Active with various rhythms and dynamics, including 'cresc.', 'p', 'pp', 'ppp', and 'f'.

\* Il Triangolo (♫) si suona soltanto quando non ce sono Campanelli o Glockenspiel nell' Orchestra.



This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation with various dynamic markings and performance instructions.

**Instruments and Parts:**

- Fl.** (Flute)
- Ob.** (Oboe)
- C. Ingl.** (Clarinet in G)
- Cl.** (Clarinet)
- Cl. B.** (Bass Clarinet)
- Fag.** (Bassoon)
- C. Fag.** (Contrabassoon)
- Cor.** (Cor Anglais)
- Tr.** (Trumpet)
- Trb.** (Trombone)
- Tb.** (Tuba)
- Timp.** (Timpani)
- Piatti. G.C.** (Cymbals)
- Tamb. Pico.** (Tambourine)
- Trgl.** (Triangle)
- Camp. o Glsp.** (Campana or Glissando)
- Arpa.** (Arpa)
- Vio. I.** (Violin I)
- Vio. II.** (Violin II)
- Viola.** (Viola)
- Vcl.** (Violoncello)
- C.B.** (Contrabasso)

**Dynamic Markings and Performance Instructions:**

- pp** (pianissimo)
- ppp** (pianississimo)
- mf** (mezzo-forte)
- rit.** (ritardando)
- div. in 2** (divisi in 2)
- div. in 4** (divisi in 4)
- espress.** (espressivo)
- dim.** (diminuendo)
- pizz.** (pizzicato)
- arco** (arco)
- glissando** (glissando)
- bag d'éponge** (bag d'éponge)

The score is written in a single system, with each instrument part on its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 100 in the bottom right corner.



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# Compositions by Edward Elgar.

## INSTRUMENTAL.

### ORCHESTRA.

<b>SYMPHONY</b> (Op. 55). Miniature Score, 7s. 6d.; Full Score and Orchestral Parts or hire only.	
<b>THE WAND OF YOUTH</b> (Op. 1A), First Suite. Full Score, 21s.; String Parts, 5s.; Wind Parts, 12s. 3d.	
<b>THE WAND OF YOUTH</b> (Op. 1B), Second Suite. Full Score, 21s.; String Parts, 7s.; Wind Parts, 16s.	
<b>INTRODUCTION AND ALLEGRO</b> for Strings (Quartet and Orchestra) (Op. 47). Score, 12s.; Quartet Parts, 4s.; Orchestral Parts, 7s.	
<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50). Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c., 30s. 6d.	
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36). Full Score, 23s.; String Parts, 10s.; Wind Parts, &c., 22s. Miniature Score, 5s.	
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius"). Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, &c., 13s. 6d.	
<b>IMPERIAL MARCH</b> (Op. 32). Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, &c., 7s.	
<b>MEDITATION</b> ("The Light of Life"). Full Score, 5s.; String Parts, 2s.; Wind Parts, &c., 5s. 6d.	
<b>FROISSART</b> (Op. 19). Concert-Overture. Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, &c., 9s.	
<b>TRIUMPHAL MARCH</b> ("Caractacus"). Full Score, 6s.; String Parts, 2s. 6d.; Wind Parts, &c., 10s. 6d.	
<b>FUNERAL MARCH WITH INCIDENTAL MUSIC</b> ("Grania and Diarmid") (Op. 42). Full Score, 2s. 6d.; String Parts, 2s. 6d.; Wind Parts, &c., 6s. 6d.	

### SMALL ORCHESTRA.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50). Score, 3s.; String Parts, 1s. 9d.; Wind Parts, &c., 3s.	
<b>CHANSON DE NUIT</b> (Op. 15, No. 1). Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.	
<b>CHANSON DE MATIN</b> (Op. 15, No. 2). Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.	
<b>THREE PIECES</b> (Op. 10). 1. Mazurka. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 2. Sérénade Mauresque. Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 4s. 3d. 3. Contrasts (The Gavotte, A.D. 1700 and 1900). Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 3d.	
Note.—These pieces may be effectively performed by an Orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.	
<b>INTERMEZZO</b> ("Dorabella," from the Variations, Op. 36), for Strings, Wood-wind, and Drums. Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drums Parts, 1s. 6d.	

### ORGAN.

<b>INTRODUCTION</b> to Part II. of "The Apostles" .. .. .	s. d.
<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. .	1 6
<b>SOLEMN MARCH</b> ("The Black Knight") .. .. .	2 0
<b>MEDITATION</b> ("The Light of Life") .. .. .	1 0
<b>IMPERIAL MARCH</b> (Op. 32) .. .. .	2 0
<b>TRIUMPHAL MARCH</b> ("Caractacus") .. .. .	2 0
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius") .. .. .	2 0
<b>FUNERAL MARCH</b> ("Grania and Diarmid") (Op. 42) .. .. .	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	2 0
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	2 0
<b>ANDANTE</b> from the Symphony (Op. 55.) ( <i>In the Press.</i> ) .. .. .	2 0

### MILITARY BAND.

<b>IMPERIAL MARCH</b> (Op. 32) .. .. .	s. d.
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	9 0
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	3 6
<b>MAZURKA</b> (Op. 10, No. 1) .. .. .	5 0
<b>SÉRÉNADE MAURESQUE</b> (Op. 10, No. 2) .. .. .	5 0
<b>CONTRASTS</b> (The Gavotte, A.D. 1700 and 1900) (Op. 10, No. 3) .. .. .	5 0
<b>MEDITATION</b> , from "The Light of Life" .. .. .	5 0
<b>FOLLOW THE COLOURS</b> .. .. .	3 6

### PIANOFORTE SOLO.

<b>SYMPHONY</b> (Op. 55) .. .. .	7 6
<b>THE WAND OF YOUTH</b> (Op. 1A), First Suite .. .. .	3 0
<b>THE WAND OF YOUTH</b> (Op. 1B), Second Suite .. .. .	3 0
<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50) .. .. .	3 0
<b>CANTO POPOLARE</b> (In Moonlight), arranged from the above .. .. .	2 0
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36) .. .. .	3 6
<b>INTERMEZZO</b> ("Dorabella") from the above .. .. .	2 0
<b>FROISSART</b> (Op. 19). Concert-Overture .. .. .	2 6
<b>THREE PIECES</b> (Op. 10):—	
1. Mazurka .. .. .	2 0
2. Sérénade Mauresque .. .. .	2 0
3. Contrasts (The Gavotte, A.D. 1700 and 1900) .. .. .	2 0
<b>MEDITATION</b> ("The Light of Life") .. .. .	2 0
<b>IMPERIAL MARCH</b> (Op. 32) .. .. .	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	1 6
<b>PRELUDE AND ANGEL'S FAREWELL</b> ("Gerontius") .. .. .	2 0
<b>FUNERAL MARCH</b> ("Grania and Diarmid") .. .. .	2 0

### PIANOFORTE DUET.

<b>IN THE SOUTH</b> ("Alassio"). Concert-Overture (Op. 50) .. .. .	5 0
<b>VARIATIONS ON AN ORIGINAL THEME</b> (Op. 36) .. .. .	6 0
<b>INTERMEZZO</b> ("Dorabella") from the above .. .. .	2 0
<b>INTRODUCTION AND ALLEGRO</b> for Strings (Op. 47) .. .. .	4 0

### VIOLIN AND PIANOFORTE.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. .	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	2 0
<b>MAZURKA</b> (Op. 10, No. 1) .. .. .	2 0

### VIOLA AND PIANOFORTE.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. .	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	1 6

### VIOLONCELLO AND PIANOFORTE.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. .	2 0
<b>CHANSON DE NUIT</b> (Op. 15, No. 1) .. .. .	1 6
<b>CHANSON DE MATIN</b> (Op. 15, No. 2) .. .. .	2 0

### CLARINET AND PIANOFORTE.

<b>CANTO POPOLARE</b> (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50) .. .. .	2 0
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